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brilliancy of their colors, which equal, and in some cases surpass those sold at a much higher price. Experience and careful trials are the best guides.

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WILLIAM HUNT, the famous English flower and fruit painter in water-colors, manipulated Chinese white in a masterly manner, always using it freely, the result being an exquisite delicacy and truth almost unrivalled. The utter failure of his many imitators to produce a like effect when using this pigment, proves that it is dangerous to meddle with it except as an expedient where other means have failed.

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KEEP supplied with plenty of clean water, and let the vessel containing it be handy. A veteran water-color painter once said to me: "I hate to have my attention taken off my work while looking to see if my brush is going in the right direction for the water-jar, which ought to find its way there of its own accord." The device he used in furtherance of this object is worth describing: Around the neck of a small jar was fastened a piece of string, and tied through this on either side was another piece of string forming a handle or loop, which was slung over the right-hand easel-peg. I have adopted this plan ever since with the greatest advantage.

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THE choosing suitable paper is also an important element in the matter of success. The paper should be coarse or fine, rough or smooth, according to the subject for which it is intended. It should invariably be hand-made; the older it is the better to work on, as age hardens it. Provided you have a dry place to keep it in, it is a good plan to lay in a stock, but if it becomes in the least damp it will mildew, and the result will be a spotty appearance when painted on.

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NEVER apply a second wash till the first is thoroughly dry. In summer there is little trouble on this account. In winter or damp weather, if in a hurry, you can put your painting near the fire, or hot air from the pipes, but this must be done with caution, or the paper will contract so quickly that it will afterward cockle.

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IF you happen to have hard cakes of color you wish to convert into moist ones, pound the color with a hammer as finely as possible, then put it into the small china pans sold for the purpose, add some water, and occasionally stir, until the color is absorbed and about the consistency of thick cream, then add a drop or two of the best pure glycerine and mix well. To the colors that have a tendency to dry quickly put rather more glycerine. This recipe was given me when a student at South Kensington, and I find it answers well.

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WHEN studying from the living model remember that it is always most improving to draw or paint the subject life-size. It is said of Meissonier, who is so justly famous for accuracy of drawing, as well as exquisite technique, that he almost invariably makes studies of heads for his pictures in the first instance of life-size, however reduced they may be in the finished work. Let the student bear in mind that, although to an unpractised eye faults may be less glaring in a small figure, they are still there. He who can draw correctly a head the size of life will find it easy enough to produce one diminished. But he who has been accustomed only to draw on a greatly reduced scale, will feel utterly at a loss if called upon to execute a full-sized head. In the one case you condense your knowledge, in the other you are apt to display and enlarge your errors.

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IT is a good plan to belong to a sketching club if you aim at becoming an artist. It greatly helps composition. To compose a picture is not taught in art schools. Indeed, it would be difficult to impart the power through teaching. The power of composing is the outcome of personal experience and individual taste. It comes to the favored few much more readily than to the many. Indeed, some students are so matter-of-fact and so lacking imagination, that they positively cannot compose. These had better confine themselves to portrait-painting. On the other hand there are many aspiring students, teeming with ideas, who yet find it difficult to express them. To these a sketching club is invaluable. Their efforts, however crude at first, will improve and ripen. Competition also stimulates them to renewed exertion after every fresh failure. Nor does the benefit end here; for they are bound sooner or later to discover in what they most excel, and then they can shape their studies accordingly. Often a student continues nothing but a student long after his actual knowledge and acquirements entitle him to rank as an artist, and this only for want of practice in the right direction. He lacks the necessary skill and facility for developing his studies into pleasing pictures.

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FOR sketching from nature and composition some knowledge of perspective is imperatively necessary, and the student will be amply repaid for the time he may spend in acquiring it. An exhaustive study is not positively needed, but without a grasp of the fundamental rules the aspirant will find himself constantly in error, however accurate his eye may be.

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THE beginner should beware of putting too much into his sketch. It will save him much disappointment if he will limit his early efforts to broken fragments, if I may so describe them: An ivy-grown church porch, for instance, instead of the whole structure, however picturesque it may be; a tumble-down pump with a bucket beside it; an old stone cross; the broken stump of a tree. Such simple subjects are pleasing, and, when well done, soon lead to something of wider scope. E. H.

# Amateur Photography.

*CONDUCTED BY GEORGE G. ROCKWOOD.*

## *PRINTING.*

THE process of "printing" is more exactly a staining of the paper, by the action of light on certain combinations of the salts of silver. For instance, if a piece of paper is first dipped into a solution of chloride of sodium (common salt) and then, when dry, floated on a solution of nitrate of silver, it will, upon being brought to the light, begin to darken, and finally become absolutely black. It will be seen that if any opaque or semi-opaque body is interposed between the light and the paper, that portion which is protected from the action of the light will remain white. This was illustrated in the description of leaf printing, given last month. If, instead of the leaf, we interpose the photographic negative, the stain on the paper will give us in reverse the image on the plate. The image being negative, the lights will appear dark and the darks light; but if we hold the plate to the light, and look through it, the picture will appear positive, with the lights and shadows in their relative positions. We have here the principle of photographic printing.

There are two general methods of printing, that on "plain paper" and that on "albumenized" paper. The best plain paper is the papier Saxe, an article made in Germany expressly for photography. It may be obtained from any dealer in photographic materials; it is sold in sheets about 18x22 inches. The smooth side is that upon which the print should be made. Cut the paper into the sizes most convenient for the style of picture desired. It is necessary to prepare it with a salting solution, made by mixing with sixteen ounces of water 160 grains of chloride of ammonium or of sodium. Take enough of the solution to cover a shallow dish to the depth or ½ inch or more, and immerse the paper in it, one sheet at a time. When half a dozen sheets are in the bath, turn them all over, and take them out one by one, in the order in which they were immersed, and hang them up separately to dry.

Albumenized paper, such as is used for ordinary portraiture, comes prepared ready for silvering. It gives the sharpest results, and is most generally used; but it is thought that the more artistic effects are produced by the use of the papier Saxe. Both of these papers may be kept an almost indefinite time.

The weather being propitious for printing—a clear, bright diffused light is best—the salted or albumenized paper is taken into a darkened room, where it is rendered sensitive by immersion in a bath of nitrate of silver, made by dissolving nitrate of silver crystals in the proportion of sixty grains to one ounce of water. Make about the same quantity of this as of the salting solution. Pour it into a flat porcelain dish, and carefully remove all bubbles.

Take a piece of the paper by opposite corners, smooth side down if it is the plain paper, and the glazed side down if it is the albumenized. Lower one corner on to the solution, and then steadily lower the rest to the surface of the solution, so that the air is completely driven out and the entire surface is exposed to the action of the silver. Be careful that the solution does not get on the back of the paper. The plain paper should be allowed to float two minutes, the albumenized three minutes. Carefully raise the sheet from the solution, and hang it up to dry in a perfectly dark room. It is best to proceed with the printing as soon as the paper is dry. Additional brilliancy and sensitiveness may be imparted to the paper by exposing it, after it is thoroughly dry, to the fumes of ammonia. This may be done by hanging it up with a clip or pin in a close box, in which is a small dish containing aqua ammonia f. f. f. This fuming process may be dispensed with; but the prints are much more uniform when thus treated.

A printing frame of suitable size being procured, the printing process is very simple: Place the prepared paper on the collodion side of the negative. The negative is then exposed to the action of the light, the sun striking it from the *back* of the plate and filtering through the translucent portions. The back of the frame can be opened partially from time to time to examine the progress of the printing. The exposure should continue until the image is much darker than it is intended to be when finished, as the after processes of toning and fixing will reduce or bleach it considerably. As the prints are taken out of the frame, put them away in the dark again, until they are ready for the toning bath, after which we shall "fix" the picture, so that the image may be rendered permanent.